

No.1

KFH ARK VALLEY BOYS

A PRESENTATION OF RADIO STATION KFH - WICHITA

SONG BOOK

50¢



VIC "PUNY" HAWKINS



BUD



CORKY



OBY



MARK



DENNY



CLAUDE



BILL



CLARENCE



SNAZZY



"BIG RED BARN"

KFH ARK VALLEY BOYS'
ATTRACTION ON
KANSAS STATE
FAIR GROUNDS

THE KFH ARK VALLEY BOYS, STATION KFH, WICHITA, KAN.

The most celebrated family of "cousins" in the entertainment profession, the Ark Valley Boys are known to countless thousands of radio listeners while other thousands have laughed at their stage shows and danced to their rhythm. This popular radio and stage unit carries out the frontier motif in their presentations, and all the "cousins" dress in true western style. Their tunes for dancing range from old time waltzes through square dances, schottisches, western songs, and jump tunes.

The Ark Valley Boys became a stage unit of Station KFH back in 1939 and have made some three to six personal appearances weekly ever since that time in addition to their regular program spots on KFH. They have played for practically every community in northern Oklahoma and throughout the state of Kansas. Each year the Ark Valley Boys hold forth at the Kansas State Fair playing nightly dances in their own Red Barn, a novelty attraction for outdoor dances just off of the Fair midway.

There are ten boys in the band with every conceivable type of talent among them. Aside from being able to play solid dance music, they put on stage shows consisting of comedy routines, original sketches, unusual musical combinations with featured vocalists.

The Ark Valley Boys broadcast several shows daily over KFH, and manage their schedule so that they can play their out of town dates and drive back in time for their early morning broadcasts. Sometimes this means an all night drive, but all the boys seem to grow fat on this schedule, and they keep booked for months ahead for their personal appearances over the KFH territory.

KFH ARK VALLEY BOYS

SONG BOOK

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I'M JUST CRAZY TO BE A COWBOY

Words and Music by
CLARENCE BROWN

Brightly

Piano *mf*

Bb *Bb+* *C7*

Oh, I'M JUST CRA - ZY — TO BE A COW - BOY, — With my

F7 *Bb* *Guitar tacet.....* *Bb*

bron - co and my gun. — Oh, I'M JUST CRA - ZY —

Bb+ *C7* *F7*

— TO BE A COW - BOY, — And watch my po - ny

Piano arrangement by Dick Kent

B \flat F7 B \flat

run. _____ With my leath-er boots and sad-dle and my big ten-gal-lon

F7 B \flat F7 A

hat, I'll say "yip-pee" and "ske-dad-dle" way out where the cat-tle's at; Oh, I'M JUST

B \flat B \flat C7 F7

CRA - ZY _____ TO BE A COW - BOY, _____ Out on the

1. B \flat B \flat dim. F7 *Guitar tacet* 2. B \flat E \flat mi B \flat

Lone Prair - ie. _____ Oh, I'M JUST ie. _____

Any Old Time

By JIMMIE RODGERS

Moderato
Till Ready

VOICE

p I just re-ceived your let-ter, You're down and out you
say, At first I thought I would tell you, To trav-el on the oth-er
way, But in my mem-o-ry lin-gers, All you once were to me.
I'm going to give you an oth-er chance, To prove what you can be.

CHORUS

p-f An-y old time you want to come back home,

Chord diagrams: Eb, Bb7, Bb aug, F7, Eb, Ab, F7, C7, Bb7, Eb, Bb7, Eb, Eb7.

Drop me a line — and say no more you'll roam, You had your

chance to play the game fair, When you left me sweet-heart, You

on-ly left a load of care, Now that you're down I'm go-ing to stick by

you, If you will on-ly say, Your roam-ing days are through, —

You'll find me here like the day you left me a-lone, An-y old time —

1. you want to come back home. 2. home.

BARNACLE BILL THE SAILOR

By
CARSON J. ROBISON &
FRANK LUTHER

Moderato

Andante

Maiden: "Who's that knock - ing at my door? Who's that knock - ing at my
young and hand-some sir? Are you young and hand-some

door? Who's that knock - ing at my door?" cried the fair young maid-en. *Bill:* "It's
sir? Are you young and hand-some sir?" cried the fair young maid-en. "I'm

Moderato

on - ly me from o - ver the sea," Said Bar-na-cle Bill the sail - or. "I'm
old and rough and dirt-y and tough, Said Bar-na-cle Bill the sail - or. "I

all lit up like a Christ-mas tree" said Bar-na-cle Bill the sail - or. "I'll
nev-er can — get drunk e - nough," said Bar-na-cle Bill the sail - or. "I

The musical score is written for guitar and voice. It consists of two systems of music. The first system has five measures, each with a guitar chord diagram above it: G, D, G, D, and G. The lyrics for the first system are: "sail the sea un - til I croak I fight and swear and drink and smoke But I can't swim a drink my whis-key when I can, — Whis-key from an old tin can For whis-key is the". The second system has four measures, with guitar chord diagrams D, A7, D, and a double bar line. The lyrics for the second system are: "blood - y stroke said Bar-na-cle Bill the sail - or. life of man said Bar-na-cle Bill the sail - or." The score ends with a double bar line, a key signature change to D major, and a time signature change to 3/4. The word "Fine" is written below the final measure of the second system.

I'll come down and let you in
 I'll come down and let you in
 I'll come down and let you in, cried the fair young maiden.

Well hurry before I bust in the door, said Barnacle Bill the sailor
 I'll rare and tear and rant and roar, said Barnacle Bill the sailor
 I'll spin you yarns and tell you lies
 I'll drink your wine and eat your pies
 I'll kiss your cheeks and black your eyes, said Barnacle Bill the sailor.

Sing me a love song low and sweet
 Sing me a love song low and sweet
 Sing me a love song low and sweet, cried the fair young maiden.

Sixteen men on a dead man's chest, sang Barnacle Bill the sailor
 Yo he ho and a bottle of rum, sang Barnacle Bill the sailor
 Oh high rig a jig and a jaunting car
 A he a ho are you most done
 Hurray my boys let the bulgine run, sang Barnacle Bill the sailor

Tell me that we soon shall wed
 Tell me that we soon shall wed
 Tell me that we soon shall wed, cried the fair young maiden

I've got me a wife in every port, said Barnacle Bill the sailor
 The handsome gals is what I court, said Barnacle Bill the sailor
 With my false heart and flatterin' tongue
 I courts 'em all both old and young
 I courts 'em all but marries none, said Barnacle Bill the sailor

When shall I see you again
 When shall I see you again
 When shall I see you again, cried the fair young maiden

Never again I'll come no more, said Barnacle Bill the sailor
 Tonight I'm sailin' from the shore, said Barnacle Bill the sailor
 If you wait for me to come
 Settin' and waitin' and suckin' your thumb
 You'll wait until the day of doom, said Barnacle Bill the sailor

"Goodbye"

You Are My Sunshine

JIMMIE DAVIS
and
CHARLES MITCHELL

Moderato



Voice

Chord symbols: F, Fdim., F, F7

The oth - er night dear _____ as I lay sleep - ing _____ I dreamed I
I'll al - ways love you _____ and make you hap - py _____ If you will
You told me once dear _____ you real - ly loved me _____ And no one

The piano accompaniment for the first vocal line features a melody in the right hand and a supporting bass line in the left hand. Chord symbols are placed above the staff to indicate the harmonic structure.

Chord symbols: Bb, F, F7, Bb

held you in my arms _____ When I a - woke dear _____ I was mis -
on - ly say the same _____ But if you leave me _____ to love an -
else could come be - tween _____ But now you've left me _____ and love an -

The piano accompaniment for the second vocal line continues the melody and bass line from the first line. Chord symbols are placed above the staff to indicate the harmonic structure.

Darlin' Tell Me Why

Words and Music by
LEE H. EDMINSTER

Moderato

Piano introduction in G major, 4/4 time, marked Moderato. The music begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melody starting on G4, moving up stepwise to D5, then down to G4. The second staff contains a bass line starting on G2, moving up stepwise to D3, then down to G2. The music is marked with a forte (f) dynamic.

Vocal melody and piano accompaniment for the first verse. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The music is marked with a mezzo-forte (mf) dynamic. The lyrics are: I You walked off and left me Nev - er said good bye. II You know I'll be lone - ly Won't you come back dear? III Come back to me darl - in' Just give me a chance.

Vocal melody and piano accompaniment for the second verse. The vocal line is in G major, 4/4 time. The piano accompaniment is in G major, 4/4 time. The music is marked with a mezzo-forte (mf) dynamic. The lyrics are: You left me a - lone dear DARL-IN'TELL ME WHY. I care for you on - ly How I need you near. To kind-le the love dear Of our old ro- mance.

G dim G G7 Am G+7

— The thought that we're part - ed — Does - n't seem quite right. —
 — I did - n't be - lieve you — When you said good - bye —
 — The days are too long dear — You're the reas - on why —

C 6 Em 6 Am 6 Cm G E 7 A7 D7

— Some - thing is wrong dear — DARL-IN' TELL ME
 — But now you're gone dear — DARL-IN' TELL ME
 — You left me cold dear — DARL-IN' TELL ME

1. 2. 3. G A7 D7 G G dim G Cm 6 G 6

WHY.
 WHY.

(II You know I'll be
 III Come back to me

rall.

PLEASE! DON'T BOTHER ME

Words and Music by
CLAUDE CHILDERS

Piano Moderately *mf* *poco rit.*

a tempo *mp-mf*

B \flat E \flat B \flat B \flat 7 C7 C+

PLEASE DON'T BOTHER ME, You've done e-nough you see, The

F7 B \flat B \flat dim. F7

vows that you made, The plans that we laid were nev-er meant to be, You

B \flat E \flat B \flat B \flat 7 C7 C+ F7

al-ways had your way, I al-ways said O. K. What-ev-er the score, I

asked noth-ing more than to be with you each day; I nev-er knew the

skies were so blue till you in-vad-ed my heart, The world was so gay, A

good place to stay un - til you tore it a - part But that's all his-to -

ry, You're just a mem-o - ry, My wounds are all healed, My

time is all filled, so PLEASE DON'T BOTH-ER ME. ME.

rit.

1. B \flat F7 F7+ 2. B \flat

Pleasel Don't etc. - 2

I'll Keep On Loving You

Words and Music by
Floyd Tillman

Moderato

★ F C7 F Fmi. G7

If the world keeps on turn - ing, as I'm sure it's bound to do
If I ev - er should lose you then I know just what I'd do,

C7 Gmi.7 C7 F F C7

Then I'LL KEEP ON LOV - ING YOU _____ If the dawn comes to -
I'd just keep on lov - ing you _____ You are hea - ven to

F Fmi. G7 C7 Ami. C7

- morrow and we know that it is true Then I'LL KEEP ON LOV - ING
me, dear, you are ev - ery dream come true and I'LL KEEP ON LOV - ING

F F7 Bb F7

YOU _____ but what if things change, The sky would fall, the dawn would-'nt come, the world would
 YOU _____ Life is so sweet when you are near I couldn't do with-out you, my

Bb Dmi.7 G7 Gmi.7 C7

stall, I would-'nt care long as you're near _____ It would-'nt mat-ter to me at all, If the
 dear I love you so I want you to know _____ I think of you where ever I go. I will

F C+ F Fmi. G7 C7

stars stay in heav-en and the moon stays in the blue, then I'LL KEEP ON
 al-ways be faithful and I'm sure that you'll be too, and I'LL KEEP ON

Gmi.7 C7 1. F B dim. C7 2. F

LOV - ING YOU. If the YOU.
 LOV - ING YOU. If I YOU.



Lee Edminster

LEE "Corky" EDMINSTER

Lee Edminster, band leader of the KFJH Ark Valley Boys unit, is well known throughout the southwest as a saxophonist and clarinetist. He has been head of this popular dance unit since 1939, and previous to that had his own band for a number of years. Corky, as he is better known to thousands of radio listeners, is just recently back with the Ark Valley Boys after doing a long hitch in the Navy. Corky is not only a good performer but a good arranger, and his band specialties and arrangements for vocal trios and quartets have done a great deal to build the fine reputation enjoyed by the KFJH Ark Valley Boys as a musical unit.

CLARENCE "C. Q." BROWN

Cousin Clarence, "C. Q." Brown as he is lovingly known by almost every radio listener in the southwest from the little youngsters up to the old folks, is a never ending source of fun on the Ark Valley Boys stage shows. A natural born comedian, a dance fiddler par excellence, and a vocalist who knows a thousand songs, Clarence can "stop" a show at will. Clarence, like many of the other boys in the Ark Valley Boys, also did a hitch in the service, spending his time in the Navy, and even the Admiral in his district occasionally sent his private rowboat down for Clarence to entertain at his parties. Clarence has been with the Ark Valley Boys organization since 1939, and is one of the best known radio and stage performers in the southwest.



Clarence "C. Q." Brown

VIC "Puny" HAWKINS

Vic "Puny" Hawkins, genial 300 pound "boss man" of the KFJH Ark Valley Boys frontier unit, is a veteran entertainer of radio, stage, and screen. After years of trouping with better known theater companies, Puny worked up to the big time of the day, silent movies, playing sheriff roles, comedy policemen, and various character parts. He, at one time, was the western sheriff in the Jack Hoxie series. With a background such as this, it was only natural that the "Ton of Fun" should make the transition to radio.

In addition to his job as manager and master of ceremonies of the Ark Valley Boys, Puny still finds time to drum a bit with the band, sing a song or two, and delight western audiences with his comedy sketches.



Vic "Puny" Hawkins

VERNON E. REED

Vernon E. Reed, widely known Program Director of Station KFJH in Wichita, never fails to take time out from his arduous duties to make all out of town appearances with the KFJH Ark Valley Boys. His characterization of the "Old Trader," done in typical frontier buckskin costume, is a highlight on the well known Ark Valley Boys "Barn Dance Frolic" stage show. Mr. Reed himself is a violinist and frequently takes a hand with the boys during their out of town dance dates.



Vernon E. Reed,

DUDE COWBOY

Words & Music by
ALLEN MASSEY
CURT MASSEY
LARRY WELLINGTON

mf

The piano introduction consists of two staves. The right hand features a series of chords and a melodic line with a trill, while the left hand provides a simple harmonic accompaniment.

mf

1 He came out from the cit - y. A cow - boy for to be, He'd
2 He talks a - bout his sad - dle. He brags a - bout his vest: He

The first system of the song includes two vocal parts and piano accompaniment. Above the vocal staves are chord diagrams for Bb and F. The piano accompaniment is marked *mf*.

F G7 G7b5 F C7 F

nev - er seen a moun - tain and he'd nev - er seen a tree.
thinks that he's the tough - est man that ev - er hit the west

The second system continues the vocal and piano accompaniment. Chord diagrams for F, G7, G7b5, F, C7, and F are placed above the vocal staff. The piano accompaniment continues with a steady harmonic support.

CHORUS

The musical score for the chorus is written for voice and piano. The key signature has one flat (Bb). The tempo is marked 'mf' (mezzo-forte). The score includes guitar chord diagrams for F7, Bb7, Bb7, C7, B7, and C7. The lyrics are: 'He's just a DUDE COW-BOY Dude, dude cow-boy He's got a lot to learn. He's just a learn'. The score includes first and second endings. The first ending leads back to the beginning of the chorus, and the second ending leads to the next section. The piano accompaniment features a steady bass line and chords in the right hand.

He's just a DUDE COW-BOY Dude, dude cow-boy He's got a

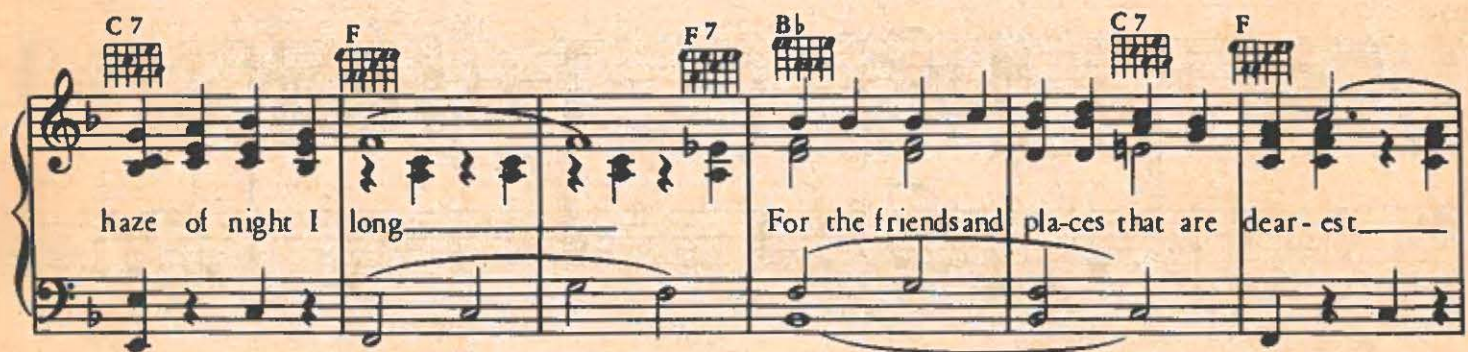
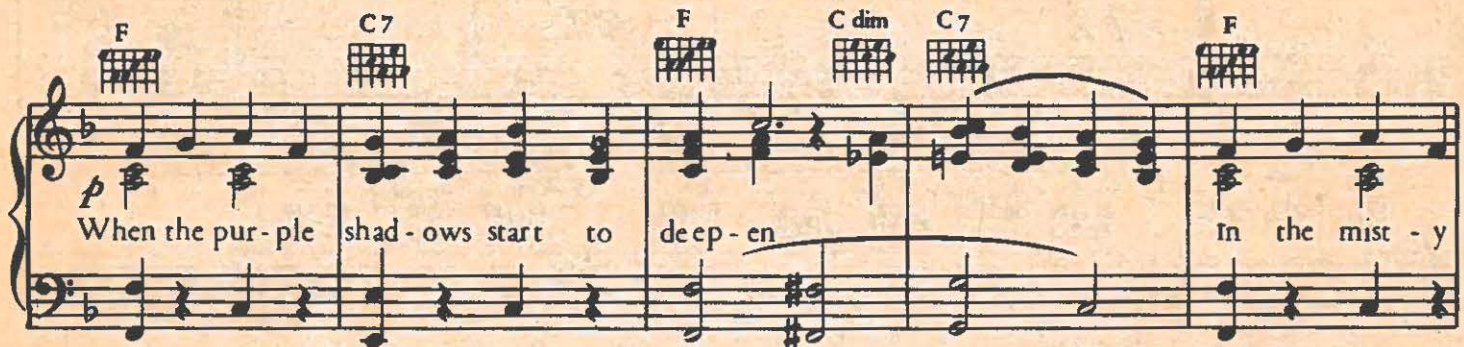
lot to learn. He's just a learn

- 3 He rides his pony pacin' ; He rides him in a lope;
But he can't brand no year-lin', and he can't throw no rope,
- 4 He'll ride out in the morning, a-feel-ing mighty gay,
But when the day is over, he'll come limpin' home and say:
- 5 A sittin' in a card-game, a-think-in' he can play,
If he's not careful, pardner, he'll hear the angels say:
- 6 She goes down to the bar-room, intends to dissipate;
Says give me sasparilla, pard, I think I'll take it straight:
- 7 He thinks that he's romantic, the ladies they will swoon,
But they just smile so shyly and start right in to croon:
- 8 He went out to the round-up to help bull-dog a steer;
Instead the horns they caught him, and punctured his career.
- 9 He rode up in the mountains, the scenery for to see,
We found him three weeks later, a-hangin' in a tree.

I Want To Go Out Where The Sun Shines

By
CURT MASSEY
LARRY WELLINGTON

Moderato



CHORUS



C7 F Gm7 F Bb Bbm

birds sing all day long, Where the camp - fires burn in the

F D D7 G7 C7 Bbm6 C7

ev - 'ning and we sang those cow - boy songs, There's a

F C7 F Dmi7 F Bb

sad - dle in the bunk - house I'm goin' to shine it up like

F Bb Bbm F

new, And we'll ride the to range to - geth - er,
to town to - geth - er,

Bb C7 1 F Fdim C7 Tacet 2 F Bb F

Al - ways for - ev - er we two. I WANT TO do
Justlike we two used to

Montana Plains

Words and Music by
RUBY BLEVINS

(Patsy Montana)

Brightly  

f I wan - na drink my jav -
Each night in my dreams

- a from an old tin can - When the moon goes to shin - in' high
Some - how it seems - I'm way back where I be - long

I'm gon - na hear the howl of the whip - poor - wills
Just a coun - try hick, way back in the sticks

I wan - na hear a coy - ote whine; I wan - na have my sad -
Back where I be - long; This cit - y life

dle horse by my side, A rid - in' him out on the
 And these cit - y ways Are driv - in' me in

range. Just to kick him in the side, Just to show his step and
 sane, Oh, I wan - na go back, Oh, please take me

pride Out on MON - TAN - A - PLAINS Yo - dle
 back, Back to MON - TAN - A - PLAINS

(YODEL)
 Ay - ee - ee - o - dle - ee - dle - ay - ee - ee - ay - dle - ee - dle - ay - ee - o - dle

ay - hee - ay - lee - ay - hee - o - dle - ay - hee hee. Each

8 D.S.

3 Some time soon I'll be going back,
 Back where the skies are blue;
 In a little hut just built for two
 That's where our dreams come true
 I'm tired of subways and forty story shacks
 I'm afraid in the wide open range;
 Oh I wanna go back, oh please take me back,
 Back to MONTANA PLAINS.

WICHITA

Words and Music by
H. COLEMAN ASHE

Slowly and rhythmically

Piano

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending sequence, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Slowly and rhythmically' and the dynamics are 'mf'.

Verse

The first system of the verse features a vocal melody line with two verses of lyrics. The piano accompaniment is in the left hand, providing a rhythmic base. Chords are indicated above the staff: Fmi 7, Bb 7, and Eb. The dynamics are marked 'mp'.

1. If you ev - er trav - el west from Kan - sas Cit - y, And you
2. If I had my choice of an - y - where but heav - 'n, And I

The second system continues the verse. The piano accompaniment includes triplets in the right hand. Chords are indicated: Fmi 7, Bb 7, Eb, Bb, and Bb dim. The lyrics continue.

see a jew - el spark - le in the sun, — Then I tell you it would sure - ly be a
could - n't go be - yond the Pearl - y Gates, — Let me lin - ger just in - side the oth - er

The third system concludes the verse. The piano accompaniment features a final triplet. Chords are indicated: Bb, G7, C7, F7, Bb 7, and Bb 7+. The lyrics conclude.

pit - y, — If you did - n't know your life had just be - gun, in
heav - en — In the cen - ter of the great U - nit - ed States, in

Piano arrangement by Dick Kent

Chorus

WICH - I - TA, out on on the prai - rie,
 WICH - I - TA, on the ho - ri - zon,

WICH - I - TA, out on the plain;
 WICH - I - TA, a - gainst the sky;

WICH - I - TA, the In - dian
 WICH - I - TA, the on - ly

vil - lage, That be - came the king and queen of
 cit - y, Where I hope to live un - til I

1. grain. 2. die.

ritard. *pp*

THAT'S WHAT I LIKE 'BOUT THE SOUTH

Words and Music by
ANDY RAZAF

Bouncey

Piano

The piano introduction consists of four measures. The first measure has a treble clef with a B-flat key signature and a 4/4 time signature. It features a series of eighth notes in the right hand and a bass line in the left hand. The second measure continues the eighth-note pattern. The third measure has a treble clef with a B-flat key signature and a 4/4 time signature, featuring a series of eighth notes in the right hand and a bass line in the left hand. The fourth measure has a treble clef with a B-flat key signature and a 4/4 time signature, featuring a series of eighth notes in the right hand and a bass line in the left hand.

VERSE

Bb Edim

Cm7

Dm

F7

Gm

A7

Fm8

G7

Why rave a-bout the Car-o - lines,

A-bout a cab-in in the pines;

The first line of the verse consists of two measures. The first measure has a treble clef with a B-flat key signature and a 4/4 time signature. It features a series of eighth notes in the right hand and a bass line in the left hand. The second measure has a treble clef with a B-flat key signature and a 4/4 time signature, featuring a series of eighth notes in the right hand and a bass line in the left hand.

Cm

G7

Cm

Cm7

F7 aug.

Bb

Gm

Cm

F9

F7

Why moan a - bout the Swan-ee shore?

The second line of the verse consists of two measures. The first measure has a treble clef with a B-flat key signature and a 4/4 time signature. It features a series of eighth notes in the right hand and a bass line in the left hand. The second measure has a treble clef with a B-flat key signature and a 4/4 time signature, featuring a series of eighth notes in the right hand and a bass line in the left hand.

Bb

Edim

Cm7

Dm

F7

Gm

A

Fm8

G7

Why brag a-bout the south-ern moon,

And how those lev-ee work-ers croon?

The third line of the verse consists of two measures. The first measure has a treble clef with a B-flat key signature and a 4/4 time signature. It features a series of eighth notes in the right hand and a bass line in the left hand. The second measure has a treble clef with a B-flat key signature and a 4/4 time signature, featuring a series of eighth notes in the right hand and a bass line in the left hand.

F Dm7 G7 C9 F Bdim F7

Speak like this and you'll im - press me more: _____

CHORUS

Bb Edim Ebm6 F7 Bb Edim Ebm6 F7

1. Fried chick-en, nice and sweet, Corn-pone and pos-sum meat,
 2. A stranger at the gate, Don't have to hes-i-tate,
 3. Where cot-ton blos-soms sway, Where hearts are light and gay

mf-f

Bb6 Eb9 D7 D7(b9) G7 C7 F7

Mince pie that can't be beat; THAT'S WHAT I LIKE 'BOUT THE SOUTH
 Just grab your - self a plate; THAT'S WHAT I LIKE 'BOUT THE SOUTH
 Where work is turned to play; THAT'S WHAT I LILE 'BOUT THE SOUTH

Bb6 Bdim F7 F9+ Bb Edim Ebm6 F7 Bb Edim

Pig - tails and blackeyed peas, Hog maw and
 Corn bread and ba - con rind, Ripe mel - ons
 Where flocks are neigh-bor - ly, Where you will

Ebm6 F7 Bb6 Eb9 D7 D7(65) G7
 cot-tage cheese, You eat much as you please!
 off the vine, Wine, made from dan - de - lion,
 al-ways see Real hos - pi - tal - i - ty,

C7 F7 Bb Bdim Bb Eb D7
 THAT'S WHAT I LIKE 'BOUT THE SOUTH. _____
 THAT'S WHAT I LIKE 'BOUT THE SOUTH. _____
 THAT'S WHAT I LIKE 'BOUT THE SOUTH. _____
 Bis-cuits? (grunt) umph!
 'Tat-ers? (grunt) umph!
 Dan-cin'? (grunt) umph!

Gm Bdim D7 Gm Bbm6
 You ought - a taste the ones Aunt Jen - ny makes! _____
 You ought - a taste them jui - cy yel - ler yams! _____
 You ought - a see how they can use their feet! _____

C7 F Bdim Edim
 Flap - jacks? (grunt) umph! Don't stand a show with Jen - ny's good hoe
 Sweet meat? (grunt) umph! You ought - a taste them sweet Vir - gin - ia
 Sing - in'? (grunt) umph! They know the best of ev - 'ry note and

Bb6 Bdim F7 F9+ Bb Edim Ebm6 F7 Bb Edim

cakes!
hams!
beat!

Hot bread and
Crab gum - bo,
Where flocks know

tur - nip greens,
nice and hot,
how to swing,

"Fat back" and
Stewed rice and
Make songs for

Ebm6 F7 Bb6 Eb9 B7 G7(5b) G7

li - ma beans,
pep - per pot,
ev - 'ry - thing,

They know what
Neck bones that
Where hap - pi -

liv' - in' means,
hit the spot,
ness is king,

C7 F7 1-2 Bb Edim F9 F7 3 Bb Eb9 Bb6

THAT'S WHAT I LIKE 'BOUT THE SOUTH.
THAT'S WHAT I LIKE 'BOUT THE SOUTH.
THAT'S WHAT I LIKE 'BOUT THE SOUTH.

I Am Thinking To-Night Of My Blue Eyes

By
A. P. CARTER

f

VOICE

p

'Twould be bet - ter for us both had we nev - er, In this wide and wick-ed world ev - er
Oh you told me one time dear that you loved me, And you prom-ised that we nev - er would
When in time the cold, cold grave shall en - close me, Will you come then dear and shed just one

met, For the plea-sures that we've both seen to - geth - er, I am sure love I'll nev - er for - get.
part, But an old link in the chain that's been brok - en, Leaves me now with a sad ach - ing heart.
tear, Will you say to strangers then all a - round you, A poor heart you have broken lies here.

CHORUS

Oh I'm think - ing to - night of my blue eyes, Who is sail - ing far o - ver the sea, Oh I'm

think - ing to - night of my blue eyes, And I won - der if he thinks of me.

F *D7* *Gmi* *C7* *F* *F* *D7* *Gmi* *C7* *F* *D7* *Gmi* *C7* *F*

When My Blue Moon Turns To Gold Again

Words and Music by
WILEY WALKER &
GENE SULLIVAN

Moderato

The piano introduction is in B-flat major, 4/4 time, marked Moderato. It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features a series of eighth and sixteenth notes, with a dynamic marking of *mf* (mezzo-forte) at the start.

VERSE

The first system of the verse includes a vocal line and a piano accompaniment. The vocal line has three verses of lyrics. Above the staff, there are chord symbols: Bb, F7, and F7. The piano accompaniment is marked *mp* (mezzo-piano). The lyrics are:

1 Mem-o - ries that lin - ger in my heart, _____ Mem - o -
2 (The) - lips that used to thrill me so, _____ Your _____
3 (The) - cas - ties we built of dreams to - geth - er _____ Were the

The second system of the verse continues the vocal line and piano accompaniment. The vocal line has three verses of lyrics. Above the staff, there is a chord symbol: Bb. The piano accompaniment continues with the same *mp* dynamic. The lyrics are:

ries that make my heart grow cold; _____ But some
kiss - es were meant for on - ly me; _____ In my
sweet - est stor - ies ev - er told; _____ May - be

B \flat F7 F7 E \flat F7

day dreams we they'll live a - gain, sweet - heart, And my
 they live a - gain, sweet - heart, But my
 will live them all a - gain, And my

F6 F7 B \flat E \flat B \flat

blue moon a - gain will turn to gold.
 gol - den moon is just a mem - o - ry.
 blue moon a - gain will turn to gold.

CHORUS

B \flat F7 F7

WHEN MY BLUE MOON TURNS TO GOLD A - GAIN, When the

mf

rain - bow turns the clouds a - way; WHEN MY

BLUE MOON TURNS TO GOLD A - GAIN, You'll be back in my

arms to stay. 2. The stay. 3. The

mp D.S. al Fine *rit*

When My Blue etc 3

Chords and Fingerings:

- B^b** (Fingerings: 1, 2, 3, 4, 5)
- B^b** (Fingerings: 1, 2, 3, 4, 5)
- F7** (Fingerings: 1, 2, 3, 4, 5)
- F7** (Fingerings: 1, 2, 3, 4, 5)
- E^b** (Fingerings: 1, 2, 3, 4, 5)
- F7** (Fingerings: 1, 2, 3, 4, 5)
- F6** (Fingerings: 1, 2, 3, 4, 5)
- G^b** (Fingerings: 1, 2, 3, 4, 5)
- F7** (Fingerings: 1, 2, 3, 4, 5)
- 1:2 B^b** (Fingerings: 1, 2, 3, 4, 5)
- E^b6** (Fingerings: 1, 2, 3, 4, 5)
- B^b** (Fingerings: 1, 2, 3, 4, 5)
- Fine B^b** (Fingerings: 1, 2, 3, 4, 5)
- E^b** (Fingerings: 1, 2, 3, 4, 5)
- B^b** (Fingerings: 1, 2, 3, 4, 5)

AUTOGRAPHS

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Cousin Luezy

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Cousin Bud

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